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In Search of the
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This month, the award-winning Canadian cellist, Caroline Stinson (above), joins forces with New York pianist, Molly Morkoski at the Ross Ragland Theater (see Artscene, p. 32 for details).



On November 21st, the Golden Dragon Acrobats perform at the Cascade Theater in Redding and return to the Ross Ragland Theater in Klamath Falls on November 26th (see Artscene, p. 32 for details).



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ON THE COVER

The "Captain America" flag worn on actor Peter Fonda's leather jacket in the famous film, *Easy Rider*. PHOTO: WIKIMEDIA COMMONS

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JEFFERSON MONTHLY

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By John Darling

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We've heard them all. A million times. And we've seen all the polls. Many people report feeling tired of it and feel we're running in place. And, down deep, there seems a hunger to toss out the divisive issues and focus on what, in simpler times, used to be called the Common Good.

So, we decided to sample not opinions, but what seem like longings for a society that works a lot better, one where most people get along most of the time and direct their visions, ideas and energies to constructive projects that benefit everyone.

To that end, we asked a group of people what they most miss, are most tired of and most hope for in this American society.

Clayfolk celebrates its 33rd annual pottery show and sale on November 14–16 at the Medford Amory (see Artscene, p. 32 for details). Ceramic piece by Ginger Steele.



Join Santa Claus and celebrate the Festival of Light in Ashland (see Spotlight, p. 14 for details).

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Umpqua Symphony
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See page 20 for e-mail directory.



Tuned In

Ronald Kramer

Localism

We all know that the world tends to operate cyclically — whether in weather patterns or popular fads. The media have entered a new cycle and, frankly, it worries me.

Traditionally, the press has been a predominantly local enterprise. Newspapers were all locally based — indeed they were generally locally owned — and they provided far more local than national news. Wire services started using telegraph lines and were able to provide subscribing newspapers with regional and national news to fit into their local papers.

Radio was born under that model too. The first radio stations were entirely local but within a few years, again using wires that spanned the nation, network programs were being centrally produced and distributed to local stations which then offered a mixture of network and locally-produced programs. TV has pretty much followed the same model.

Over the past decade, however, those transcontinental “wires” have changed everything. The Internet has given Americans the opportunity to directly connect to sources of national content. It’s as though newspaper readers of 1898, radio listeners of 1930 and TV viewers of 1963 had all been able to directly connect to the wire service or broadcast networks directly without using their local community newspaper or broadcast station.

I think the Internet, and that end-user direct access, is a good development — but it raises a question of balance.

The locally-centered media have all sought to balance national and local content. Partially that’s driven by a sense of mission and engagement in one’s community. Partially, that’s an economic conclusion because local content is virtually always more expensive to generate than

centrally-provided programming from a network or syndicated sources.

But the Internet is rapidly changing that. Radio stations began shedding local announcers and news a decade ago. A significant number of radio stations now carry music programming that is “tracked” centrally and distributed to local stations as a package. I wouldn’t advise young college graduates seeking careers to be looking into local radio announcing as a strong

prospect. Similar trends are occurring in television. Newspapers are getting thinner by the day as they offer less content in response to continuously declining ad revenue.

I know these things — yet I have to confess to being stunned to learn that a major western daily newspaper had already made plans to end daily publica-

tion within five years and go to a once-a-week hard copy paper with the remainder of their activity transferred to online content. Such journalism as exists online is largely parasitic. It grabs the output of traditional journalistic institutions, like newspapers, and aggregates and redistributes it along with augmentations from less traditional sources. As newspapers and networks produce less of that content for their primary outlets, the core of professionally developed material will shrink, leaving us, I fear, with a far less accurate picture of our world.

But, apart from journalism, what really is challenged by the trend toward replacing local outlets with national ones is the local community’s sense of place. It seems inarguable to me that local communities will be far poorer places without local newspapers or broadcast stations which actually seek to reflect the communities which they serve. The example often given is the local weather, school lunch menu or a fire — but I think it’s much more

CONTINUED ON PG 9

“It seems inarguable to me that local communities will be far poorer places without local newspapers or broadcast stations which actually seek to reflect the communities which they serve.”

PETS

OF THE MONTH



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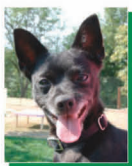
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Jefferson Almanac

Lara Vesta

Belief Matters

South of Corvallis the Interstate straightens, a rushed line through wheat, rye, and pasture land, place of cruise control, place of impatient passing, state police, place of willing observation. When I drive this stretch, north and south, weekly, sometimes more, my eye catches light show in the low fog of morning, sun fall and storm, the spotted band of Cooper's hawks, the fan of the red tail. Heron, pheasant, the kestrel's hover in the meridian. The blue horse before the rest area, the black faced sheep. The creatures are not spontaneous. In every drive I have found them more often than not in expected places, their habitat, their homes nearby. The sheep have been an exception, ranging and grazing, following pasture rotation, the distribution of hay. Except for one.

Somewhere before Junction City there is a rise and a brief valley, a draw between the fields that turns brown early, and it was there that I first saw her, not a newborn but a spring lamb, nuzzled at her mother's side in the early June mud. In a circle around them four vultures gathered and as I sped past the lamb rose, charged the vultures, nudged her mother, and lay close again.

There was a time in my life where I drove less than ten miles a week, years where I could meet all of my needs without a car. These days I drive three hundred or more, up and down I-5 on Fridays, on Sundays, from Forest Grove to Cottage Grove, from Cottage Grove to Rogue River, from work to my family and back again. During the week I ride my bike to work, I eat from my garden, but when I join the masses on the pavement, dodge rush hours and say the traveler's prayers, I wonder at the stories we tell. Car culture stories, stories of this life, this nation. I wonder at their origins, I wonder how they will change.

der how they will change.

This semester I teach a class titled Spirit and the Story at Pacific University. We are reading the book *Tracks* by Louise Erdrich now, a book with two perspectives, two different and perhaps unreliable narrators. We have talked a lot in the last five weeks about belief. We ask questions: how do beliefs inform the world view of the narrators? How do our beliefs shape the world we inhabit? My students have varied and complicated backgrounds, both culturally and spiritually, and yet there is a class consensus: what we believe matters. The future depends on what we now believe.


If seeing is believing, then maybe our future stories as inhabitants of earth depend on observation and a widened perception.

Dr. David Orr, professor of Environmental Studies and Politics at Oberlin University, gave a presentation at Pacific's faculty conference this year about sustainability and education. He said that global warming has a 30 year delay, that the planetary turbulence we are experiencing now is actually the result of carbon emissions 30 years ago. When we predict the consequences of our actions now, we must look 30 years in advance. If we don't believe that our current lifestyle is damaging, because the consequences are not immediately apparent, or are subtle and removed—as in the melting of the polar ice caps—versus violent and immediate, then we will not be motivated to change. If our story is one of interdependence, if we believe our world is pattern and system, ecological community, then we must incorporate our actions as primary, see our role as extending beyond this year, or the next. Our homes become more than our houses, our communities more than human. To alter our action we must alter our story, the stories we live and the stories we tell each other.

If seeing is believing, then maybe our future stories as inhabitants of earth

depend on observation and a widened perception. In the book *The Earth Path*, author and political activist Starhawk lists nine ways of observing based on the beliefs of Bill Mollison, one of the founders of permaculture. They are a means of grounding ourselves deeply in place and broadening, rather than narrowing, our awareness to encompass systems, energy, flow, communities, patterns, edges, limits, stillness, past and future. The founding question for all observation, the beginning of notice is "I wonder...." Or, as Brian Doyle says in his essay-poem-song "Cool Things," "As a fan's notes for grace, and quavery chant against the dark, and hoorah from the hustings, I sing a song of things that make us grin and bow." When we wonder, we sing the song, in pieces, at first, but with practice, toward potential, toward great harmony.

The lamb is still there, grown now, thick wool, in the same place each week though the earth has gone dessicated, there is nothing to graze, her flock is pastured elsewhere far away. In the first weeks after the mother died I drove toward her with a terrible anticipation, a deep sadness, compassion. Then the heat beat down and still the lamb refused to move. All summer, now into the fall, the body of the mother has decayed, bones scattered. No one who didn't witness her death would know she had existed at all, but the lamb knows. The mother is long gone and still she remains. If she keeps her vigil, when winter comes, she will not survive.

In dreams I see the lamb rise and begin to the west, over cropped grass and blackberry, just before the rain. She is moving, slow at first, but moving. The wind arcs the trees, the hawks in circles high. In the dreams I write at a table in a high speed train, tracks long shining and still where car tires once wore pavement into groves. The motion is sleek and rocking, coffee trembles at my arm. In an hour I will be at the station in Cottage Grove with my children, and we will travel on through mountain tunnels to dinner at my parents' house in Rogue River. Out the window clouds hang low but bright. At my right is a bare draw that will fill in this storm. My eye catches a white shape on the west horizon, moving in swift grace, across the open field. 

Lara Vesta received her MFA in Fiction from Pacific University, where she now teaches.

2008

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COVER STORY

In Search of the "Common Good"

By John Darling



A

s we grapple with a gyrating economy, hear daily and dire news of planet Earth and immerse ourselves in a contentious election of the next president, it's a time of radical ferment, sudden change and deeply held, often polarized opinions.

We've heard them all. A million times. And we've seen all the polls. Many people report feeling tired of it and feel we're running in place. And, down deep, there seems a hunger to toss out the divisive issues and focus on what, in simpler times, used to be called the Common Good.

So, we decided to sample not opinions, but what seem like longings for a society that works a lot better, one where most people get along most of the time and direct their visions, ideas and energies to constructive projects that benefit everyone.

To that end, we asked a group of people what they most miss, are most tired of and most hope for in this American society.

These are folks I've met in my reporting and writing of stories in the region over many decades – and the only qualification for being in this random survey is that they're private citizens, not current office-holders at the time I interviewed them, not “true believers” in an encompassing doctrine and, in my estimation, are thoughtful, fair, empathetic, intelligent and verbal enough to come up with some interesting and hopeful things to think about.

It's not a scientific sampling and it doesn't try to grab people from disparate and squabbling extremes of our society. It left out any references to parties and candidates.

The questions aren't scientific either. I think of them as questions that might come up for me and others while waiting at a stoplight. They're designed to provoke an intuitive, heartfelt response, one that might hold a lantern up to the pathway ahead and affirm the immense amount of vision that we, as Americans, have in common at our deepest level.

The respondents, all Rogue Valley residents, are . . .



Jeff Cheek, retired Army officer, combat veteran in Korean War, food columnist, almost 80, picked cotton for 10 cents a day in the Depression.



Beckie Elgin, a nurse, writer and single-mother who's almost done raising three children. She's working on her MFA in fiction writing.



Tam Moore, former television newscaster and former Jackson County Commissioner, Republican, champion of historic preservation.



Jim Olney, former head of Jackson County Library Foundation, now running for county commission.



Cathy Shaw, former mayor of Ashland, author.

CONTINUED ON NEXT PAGE

1. Do politicians tell us mostly what we want to hear? If so, why and how can we get them to speak honestly?

Jeff – Generally speaking, they tell us what we want to hear. A statesman tells us what we need to know, people like Lincoln... and Truman.

Beckie – Yes, they try to appeal to everyone and not burn any bridges, so they fabricate something that sounds like it works for everyone.

Tam – They say mostly what we want to hear. Opinion polling has become such a science. The hot button issues and buzz words are fed to us and that is part of their training in politics.

Jim – It's confusing, when the stakes are that high (in the presidential race), the direct approach doesn't work. I'm sometimes amazed at what they do nationally to get to the same people I'm trying to reach. I don't tell people what they want to hear and they're being very honest about what they want of me.

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there seems a hunger
to toss out the divisive
issues and focus on
what, in simpler times,
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Common Good.

Cathy – The question is: do they pander? I think they don't because people get to know a politician and if they change, depending on the crowd, they quickly go south. But they do omit information, by appearing to answer the question. When they know the group doesn't agree with them, they sidestep the question.

2. Why can't we solve our problems?

Jeff – Our country has been solving problems since 1607. This country is fantastic, an amazing country that keeps going, even when you go at it with a meat axe. We will solve these problems, too.

Beckie – Because we're selfish and don't think of the greater good.

Tam – I believe we can solve our problems. We have difficulty solving them through government because there's a lot of excessive partisanship. Many office holders are in continuous campaign mode, not trying to pass legislation in the best interests of the people who elected them, but rather trying to make the other guy or party look bad.

Jim – Because we're not thinking out of the box. We're thinking in terms of what we've always done before. No one wants to chance it. That's why it's not working now.

Cathy – Nationally, we've lost our way and allowed money to dictate our direction and who can run for office and who's able to communicate with the people – and that's bad for democracy...Also, we've allowed religion to dictate who will govern us and we should go back to separation of church and state.

3. What do you think of that 80s mantra "Government isn't the solution; government is the problem"?

Jeff – I don't agree with that statement. Government is part of both the problem and the solution. If you look at the New Deal and (Lyndon) Johnson programs, they helped with tremendous problems.

Beckie – Government has enough power to solve a lot of our problems if they get their head out of (the hole in the ground).

Tam – It's reflective of a body politic that, after the Watergate debacle, people got more and more skeptical of the ability of government to deliver. The attack ad used by so many is one of the largest contributors to this (skepticism) because it puts down the other person and keeps it negative.

Jim – That mantra is asking "why aren't we thinking differently?" It's a mantra from the 80s and that's why we're still not getting anywhere. Government itself is not the problem. The problem is how we let government determine things without enough input and oversight from us.

Cathy – I disagree with that. Government has been the whipping boy. It used to be a partnership with the community. Government has tools in its box to help communities realize their dreams...Government is an entity that collectively does what we want done. Look at education, roads, water, breathable air, garbage collection, waste water treatment, mail, libraries.

4. Was our response to 9/11 right?

Jeff – Our immediate reaction was correct but it was politicized. The use made of it was practically illegitimate.

Beckie – No, it was hasty and didn't look at the long term relationship with other cultures that were involved in 9/11.

Tam – Our reaction of disbelief and outrage couldn't have happened any other way. Then Congress and the administration did some pretty fast tinkering with our basic rights in the Patriot Act and that was hurtful to our nation and increased bureaucracy.

Jim – In hindsight, we overreacted by attacking both Afghanistan and Iraq and sending troops all over the world.

Cathy – No. We had an incredible opportunity to gather the nation together to work for the common purpose, side by side. That kind of opportunity only comes once in a long time and we missed it and mismanaged it. It was a crime, a tragedy.

5. What is the "common good" and can we ever stop fighting and work together for it?

Jeff – I've seen times we've worked together for the common good. From time to time, we rise above ourselves to the common good, but it takes a disaster to come back to where we should have been in the first place.

Beckie – The common good is a noncompetitive society that cares for the environment and all

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Tuned In *From p.3*

than that.

Public radio is hardly immune to these trends. Because network production is always less expensive *per listener* than local programming, and because it is expensive to try to match network production standards at the local level, localism has always been financially challenging. Indeed, some public radio stations have abandoned their local presentations of various types of music and turned over their airtime to network distributed music services. The trend toward carrying network-created news/information programming has been quite strong in public radio as local stations have tended to drop music programming in favor of network news efforts. I can think of a half-dozen major public radio network news programs launched within in the last two years. To be successful, they need to either replace other network news programming on local stations' schedules or replace local programs.

While JPR carries a fair amount of network programming, we have been extremely cautious about diminishing our locally-developed offerings and the percentage of network versus local programming on our schedule is virtually unchanged over the past decade. If all we are is a "pass through" for programming which is available elsewhere, we will eventually become irrelevant as those connections continue to burgeon using new technologies. I think our role is to continue to offer a mix of national and local material, to provide a "value-added" element to our service that, most of all, helps maintain a sense of place in the service we offer.

That philosophy is clearly under challenge in the media world as a whole. Maybe localism will evaporate entirely or, perhaps, it will be public radio that continues to remind us why it's important to keep.

Maybe I'm just too much of a traditionalist but I think that's what really makes this all worthwhile. 

Ronald Kramer, Executive Director

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Nature Notes

Frank Lang

Chickens

We eat a lot of roast chicken at our house. We like to eat 'em, I like to cook 'em; on the gas grill, chicken rubbed with olive oil, lemon juice, and oregano on the outside, body cavity lightly stuffed with parsley after a light salt and peppering on the inside. Oh, so good.

The chickens we buy from our local supermarkets are wrapped in plastic, weigh about 3 pounds with the giblets and the neck stuffed inside, usually in a paper sack. The giblets are usually scraps; a chunk of gizzard, a smidgin of liver, a heart, and the neck, which, forgive me, usually makes me think again of the Bobbitts.

Imagine my surprise and delight when a recent chicken revealed a body cavity stuffed with giblets, a whole gizzard, a heart, the neck, a whole liver and no paper bag. I was ecstatic, until I pulled out the liver. It was liver plus. A green, translucent sack was attached to the liver. Imagine my horror and disgust at that discovery. Not only that, but it had leaked green, vile bile into the chicken's body cavity. It was the gall bladder. I know these things from years of teaching gen-

eral biology students fetal pig anatomy and from an early head start on chicken anatomy.

I was four years old at the start of World War II. My childhood was spent with older parents who survived the great depression. We grew stuff, vegetables in Papa's garden, a couple of pigs shared with a neighbor, rabbits shared with Uncle Chris, and chickens, our very own

chickens, raised for eggs and meat. I helped with the chickens, Rhode Island Reds they were. I helped feed and water. I helped clean the coop. I gathered eggs. I watched them hatch. I watched them grow. I watched them cease to lay. And when I was old

enough, I helped kill 'em, pluck 'em, singe 'em, draw 'em, and, of course, eat 'em.

And here is how we did it. I was an interested observer, then the interested assistant; Papa was always, the main man. First, we got a big pot of water going toward the boil, matches, a rolled up bunch of newspaper, a short stout stick, and a hapless hen. Then the work began.

Hen was caught, held by the feet with one hand, and swung in a circle more

“...when I was old enough,
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draw 'em, and,
of course, eat 'em.”



than once. The stick was in the other hand. When suitably dizzy and disoriented, swing ceased. The hen was held feet up, head down, till her still dizzy head moved parallel to the ground. Then whack, the stick, in a forceful blow, ended all chicken dizziness. Hen was then hung by its feet on the trelis and Papa slit its throat slit to bleed it dry with his very sharp pocket knife. Next the little red hen became the little wet hen as she was plunged into boiling hot water to prepare for feather plucking. Plucking waited till the hen cooled some. Once devoid of feathers, which seemed to be everywhere, chicken was held by head and feet as a newspaper torch was lit to flame off the fine hairs that are hidden by feathers. I knew I was growing up when I was trusted with the flames. Next came chicken dissection.

First, the oil gland, the bump on top of what we called the Pope's Nose, located above the chicken's you-know-what, was carefully cut-off. Its presence in the pot does nothing for the flavor. The head was removed and a cut made around the you-know-what, being careful not to cut into the intestine. Next a cut was made from the breast bone to the back. Then the innards were drawn out and the edible giblets saved. Great care was made to see that the gall bladder was removed from the liver with out spilling the green bile. If cooked with the chicken the results would be, well, bitter as gall. Chicken kidneys are not giblets, the paired organs are high up along the back and not eaten unless you get the back. Chicken was then cut up and cooked.

Back to the beginning. My wife took the chicken with the gall bladder still attached back to the market. The meat guy told her that it was a kidney and that chicken flesh changed color according to what they ate. Talk about a you-know-what!

Fortunately, she stood her ground and came home with a gall bladder free chicken. It was delicious.

An Ashland dinner party conversation inspired this nature note, when two of us discovered common childhood chicken experiences. Years later, I took part in a medical illustration program. My early work in chicken butchery made operating room sights and smells much easier to take.

JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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forms of life. I don't think it's possible because history shows man's nature is to self-interest, greed and a patriarchal ideology that needs to dominate others.

Tam – What a wonderful question! The common good is very simple. It's what benefits the greatest number of people. It's the test by which you judge all actions. Of course we can stop fighting. Will we? I hope we get to a time when we'll be at peace on a global scale...Individually, peace-making is very tough... how we get along and honor each other instead of putting each other down. We have a long way to go on that.

Jim – The common good is what benefits everyone. It's taking a couple of extra steps, which we can't seem to find the way to do, because there's too much self-interest. It's going to be tough.

Cathy – The common good is about giving a hand up, not a handout. It's providing an opportunity to better yourself if you choose, with education being the best example. Ever the optimist, I believe, yes, we can work for the betterment of each other and our families and communities.

6. Environmentally speaking, do you feel we're going to be ok or are we doomed?

Jeff – If we as a nation get out and lead the world, we are not doomed. If we don't get on the stick right now and start to change, we are doomed. When we destroy the planet, where are we going to go? If we screw up Earth anymore, in 100 years we will be gone.

Beckie – If the right administration gets in, it will bring hope and look at alternative forms of energy and people can actively support the environment. Wolves starting to come into Oregon and breed, that is hopeful.

Tam – I believe we're going to be ok because the Earth is very forgiving and the God I believe in is very forgiving. That doesn't mean we don't have to fix all the stupid things we've done. We've got to work at it all the time.

Jim – I don't think we're doomed but we have to make conscious, deliberate choices and this is the year we have to do it. If not, we're not doomed but we'll be way behind the curve.

Cathy – Oh boy, I'm not real optimistic. We need a very fundamental shift in how we think and do. After high gas prices, I see the bus packed and that gives me a positive outlook, but then we fall back on the quick fix, like drilling our way out of this problem and I think we're not going to be able to do it.

"Greed overtook Wall Street, banks and investors and those who want less government. They all got together for the Perfect Storm. There hasn't been enough oversight. It's hard to believe it's not going to affect us people who tried to live within our means." – Cathy Shaw

7. How did our economy get in this mess?

Jeff – CEO's who violate business ethics should not be given further government contracts. We've had no control over Wall Street. (Deregulation) is like putting Bugs Bunny in charge of the carrot patch.

Beckie – It comes down to greed, the idea that bigger is better and people never having enough, no matter how much they have. There are plenty of resources and money to go around but it's in too few hands. People are unwilling to live the simpler, less materialistic life that's called for now.

Tam – We didn't learn the lessons from the economy going back into the 1800s, especially from the Great Depression. If we're going to have a well-oiled economic system, the common good says we need thoughtful government regulation.

Jim – We got in this mess because we're too passive, going back to the 80s. We've let too many bad decisions be made.

Cathy – Everyone was encouraged to get all the latest bells and whistles and live beyond their means. Greed overtook Wall Street, banks and investors and those who want less government. They all got together for the Perfect Storm. There hasn't been enough oversight. It's hard to believe it's not going to affect us people who tried to live within our means.

8. Why is health care so expensive?

Jeff – I lived with socialized medicine for 40 years in the military and it worked very well. It's expensive now because of all these ungodly malpractice suits, so they have to charge more.

Beckie – Prices are overinflated because insurance companies are responsible for most of the costs. Costs are also driven up by drug companies, which are major businesses pushing pharmaceuticals instead of alternative healing methods. And people go into medicine to make a lot of money.

Tam – It's like, why is it so expensive to fix your car when it's wrecked? Because we require insurance and that provides the climate for outrageous costs when you fix your car. The huge body of health insurance does the same thing. Also, we have compassion for the indigent and our system builds that cost into it.

Jim – No one has the courage to take on the dinosaur. Health care is something we need but won't deal with. It was let out of control in the 80s. We're afraid to control it because everyone has too much self-interest going on.

Cathy – Because it can be. If you don't have insurance, hospitals charge you more. Why? Because they can. Drug companies are shameless. It's shocking to see the amount of money they give those in government who protect their interests.

9. As a people, are we spoiled?

Jeff – Living overseas, I saw people had immense admiration for what we stand for, including our generosity in rebuilding Germany and Japan from rubble after World War II. We've had it too good for too long and we don't realize some people are not as fortunate as us. We've lost the common touch and gotten too self-centered, greedy and, yes, spoiled.

Beckie – Oh, yes, incredibly spoiled, even the middle class, spoiled with houses, cars, every kind of possession, TV, iPods. Our children are spoiled. People are consumed with their own nuclear families and private property and we're not able to look past our own financial security to see the state of the world.

Tam – I don't like labels like that. Hanging labels is a bad thing.

Jim – Absolutely, we are spoiled. We've never found the courage to challenge our basic beliefs. It's becoming mind-boggling.

Cathy – We certainly enjoy a high standard of living but I was just in Spain and they have clean streets, no beggars, universal health care and they don't have a lot of money. I never felt threatened on the street. There wasn't the obesity we have here. People are educated, know what's going on in the world and, unlike us, know what country is next to what country. Katrina peeled back the onion for us to see. We all have to be responsible for being responsible and living within our means. And I don't expect others to bail me out if I get in trouble.

"From time to time, we rise above ourselves to the common good, but it takes a disaster to come back to where we should have been in the first place." – Jeff Cheek

10. What do you want to see the next president do?

Jeff – I want him to have a solid majority in Congress and get us out of this bind. Bipartisanship is nonexistent. Programs need to get through. The first priority should be universal health care.

Beckie – Open doors to the rest of the world and change how this country is viewed. Look deeper into our problems instead of reacting with haste and violence – and bring an authentic sense of hope.

Tam – I want the next president to leave a country that's united and healing and doing it for his entire term.

Jim – The next president needs to create ways to find the common good. We haven't found it. We find too many reasons to drive us apart. Till we find the common good, both nationally and locally, we're not going to make any advancement.

Cathy – Not to sell us short. Not to give us the easy way out, like drilling. To bring us along to be more responsible and have pride in our community and nation. To work together as a society and be less consumeristic and more kind, charitable and accepting of each other. To stop the politics of division. It doesn't work.

JM

John Darling is an Ashland writer and former political reporter with United Press International in the Oregon capitol.

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Lithia Park in Ashland Celebrates 100 Years

By Dorinda Cottle

Celebrate Lithia Park's 100th birthday by helping to create a birthday card. The Ashland Parks Commission has created an oversized birthday card for Lithia Park and the community is invited to add their personal memories, good wishes and vision for the future of Lithia Park. The birthday card reads:

**LITHIA PARK - 100 YEARS:
REMEMBER THE PAST
CELEBRATE THE PRESENT
ENVISION THE FUTURE**

Please submit writing, a drawing or a photo related to the above theme to the Parks office in the Community Center (59 Winburn Way) or to the office in upper Lithia Park (340 S Pioneer Street) by **Friday, November 21**. Contributions will be laminated onto several large pages to



LEFT: Upper Pond in Lithia Park, circa 1915. **RIGHT:** The auto camp, established at the uppermost end of the then Lithia Park in 1915, was free of charge. Today it would have been located in the middle of the park adjacent to the Parks & Recreation Administration building.

HISTORIC PHOTOGRAPHS COURTESY OF TERRY SKIBBY

be displayed at the December celebration.

The Ashland Parks Commission invites community members to attend a reception in December to commemorate Lithia Park's 100th birthday. In December, 1908 Ashland voters set aside land for the park and authorized the Parks Commission. The reception will be

held on Saturday, December 13, from 4:00 pm to 7:00 pm at the Pioneer Hall, 73 Winburn Way in Lithia Park. The reception will include a slideshow and local artifacts dating back to the early 1900s. Board members from the Ashland Parks Foundation and Ashland Parks & Recreation staff will be there as well. **MM**

Celebrating the Holidays, Ashland Style

By Katharine Flanagan

As the weather turns cooler and the leaves turn color, the enchantment of the upcoming holiday season and celebrations spark in people's minds. Each season brings its own magic and pleasure whether you live in Ashland or afar. Ashland has a lot to offer, so all are invited to sip, sample and celebrate this fall and winter.

When November begins, we are reminded of the bountiful harvest Southern Oregon offers. Created by the Ashland Visitor and Convention Bureau to promote year round visitors to Ashland, the **Food & Wine Classic** includes a wine reception on Friday evening at the Ashland Springs Hotel as well as workshops highlighting holiday gifts, table settings, crafts and more. The main event during the Food & Wine Classic is the **Chef Showdown**, where eight local chefs compete for the Top Chef honor



PHOTO: CHRISTOPHER BRISCOE

**2nd Food & Wine Classic
November 14th-16th**

**16th Annual Festival of Light
Begins Friday, November 28th**

Information is available at
www.ashlandchamber.com

using local produce, products and specialty cheeses and foods. The Historic Ashland Armory serves as the perfect venue for the **Chef Showdown**, Saturday and Sunday, 11:30-1:30 and 2:30-4:30. For tickets and packages

visit www.ashlandchamber.com.

But November isn't over yet without experiencing the magic of one of the signature events of the Ashland Chamber of Commerce, the Festival of Light Celebration – a tradition in the Rogue

CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

Browser War II

The problem with writing about technology is that it changes so quickly. The monthly technology columnist (that's me) has a particularly difficult challenge and must accept that most of what he writes about will either quickly become outdated or just be flat-out wrong. I've had my share of experiencing both of those scenarios and so it is probably a good thing that I don't use my prognostications about the future as the helium to inflate the balloon of my ego, an ego that is probably best kept partially deflated and less susceptible to popping when being stretched and pulled in life's many directions.

So it was that in last month's column I waxed prophetically about Microsoft's beta-release of Internet Explorer 8: "With IE8, Microsoft hopes to begin reeling back in some of those users [who were lost to rival Mozilla Firefox]. It'll be a tough battle, especially since end-users seem to have stopped drinking the Microsoft Kool-Aid and begun to demand good software for free."

The day after I submitted my column, Google announced the release of its own browser, Chrome, and the "tough battle" I'd predicted for Microsoft transformed overnight into what will be an "epic battle" that will go down in history as "Browser War II".

Of course, when I say that, I'm predicting the future again, but I'm pretty sure I'll be right this time because I just used the tech pundit trick of manufacturing reality by authoritatively stating something that may or may not become true. But by stating it, I just made it so and if I can get more folks (hey, folks like you) to repeat what I've said (and please do it with *great* authority) then I'm that much closer to cementing my claim into the bedrock of reality, regardless of whether or not it is actually true. Every

four years, we are reminded that truth is malleable because the art of manufacturing reality is often practiced by political pundits and politicians alike during an election year to convince voters that a candidate is something he or she is not. Like tigers in the grass, they prey upon those who are not paying attention. So pay attention and please vote responsibly.

In order to vote responsibly, you need good information. The World Wide Web offers you lots of information and somewhere in that mountain of information is a modicum of very good and useful information. You will likely use Google to search for that information. Yes, there are other search engines out there, but Google is still king with 70 percent of the search market share. And now, you can choose to use Google Chrome as your browser too.

When I first downloaded and used Chrome, I immediately liked it. Chrome is sleek, sparse and very fast. I noticed the speed difference right away. Shortly after Chrome's release, the benchmark speed tests started to flow in (or *out* onto the Web, so to speak) and my impressions of its speed were confirmed. For processing of JavaScript—a scripting language that enables all sorts of cool website features—Chrome was twice as fast as Mozilla Firefox and 50 times faster than Internet Explorer.

Where I really noticed the speed improvement was when accessing and using Google's own online applications, Google Apps, which includes word processing, spreadsheet, presentation, email, calendar and web-authoring applications. This comes as no surprise. Google has invested a lot into Google Apps, banking on a future in which software will be delivered online rather than installed on the desktop. That would be a dark future for Microsoft, at least under its current business model.

Microsoft has already attempted to compete with Google on the online applications front, but failed quite miserably with its half-ass release of Microsoft Office Live Workspace.

With the release of Chrome, it looks as though Google is going for the 1-2 punch on Microsoft. Do I think they'll drop them to the mat with this? No. It'll take far more than Google Apps and Chrome to punch Microsoft out of the ring and I think Google would put itself at a strategic disadvantage if they began running their business according to some "Get Microsoft" agenda. Not to mention that such an agenda would borderline on "evil" and be counter to Google's informal corporate motto of "Don't be evil."

Google is better off sticking to what it's been doing: building cool and useful tools for end-users. If they always keep the end-user's experience and needs at the forefront of their efforts, they will continue to be successful. And that's exactly what they've done with Chrome. Browser War II won't be a fight like Browser War I was during the 1990s between Microsoft and Netscape in which Microsoft used its marketplace muscle to beat down and eventually knock out Netscape. The battle landscape has changed significantly since the 1990s and Microsoft no longer has the control it once had. That control has been given to you in the form of choice in an open and competitive market.

Perhaps Mitchel Baker, head of rival Mozilla Firefox, put it best in a recent interview with *Wired*: "If Google comes up with some good new ideas, that's really great for users. Competition spurs the best in us." ■

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: insidetheboxblog.blogspot.com

“With the release of Chrome, it looks as though Google is going for the 1-2 punch on Microsoft.”

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Warren Buffet puts \$5 billion in Goldman Sachs, gets ratchet set and stadium blanket.

The president proposes a faith-based bailout of Wall St. using tithing.

Governor Palin met with her first foreigners: the Wiggles, Heidi Klum, the cast of *El Sabado Gigante*, and a Kenyan witch doctor.

Bush plan calls for merger at the top into the United States of Bank America. Mr. Bush will stay on as branch manager.

Palin says glasses cause earmarks.

So far the fed has acquired Fannie Mae, Freddy Mac, AIG, IGA, The Dollar Store, J.D. Byrider's, Checks Cashed Now, Red Lobster and Sam's Club.

Goldman Sachs sold to McDonald's — will be called Goldman Arches.

Kim Jong is II. Started up the nuclear facilities because he was a little chilly.

Anxiety detecting machines in airports could spot passengers.

Wachovia now Anchovia.

Sarah Palin says, silly, you don't need a passport to go to the lower 48! . . .

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**

On the Scene

Louise Curtis

The Vinyl Cafe with Host Stuart McLean

"Stuart McLean is a natural storyteller with an ear cocked for real talk and a perfect sense of comic timing. In the modern line of Peter de Vries and Garrison Keillor, McLean is a sly, entertaining humorist and an expert on the inexhaustible subject of human foibles." — *Billy Collins*

*We may not be big,
But we're small.*

So goes the framed motto hanging by the cash register at The Vinyl Cafe: but while that might be true of the fictional record store of that name, *Vinyl Cafe* the radio show is quite another story. Since its humble beginnings as a pilot about a record-store owner, which sat on a CBC shelf for five years, the *Vinyl Cafe* has become a hit show that now enjoys a loyal audience of over 750,000 weekly on CBC Radio as well as being carried on sixty public radio stations in the U.S.

When the *Vinyl Cafe* premiered in 1994, the Canadian public was already well acquainted with host Stuart McLean and his quirky and entertaining take on life—Stuart's weekly appearances on the CBC Radio show *Morningside* and the funny, charming and often poignant radio essays about the minutiae of everyday life that he shared there with host Peter Gzowski, became favorites across Canada.

Tuning in to the weekly *Vinyl Cafe* radio show, McLean fans were not disappointed: McLean's ability to highlight the humorous idiosyncrasies and touching moments of day to day life was immediately apparent in the fictional world of the *Vinyl Cafe*, where you meet Dave, the

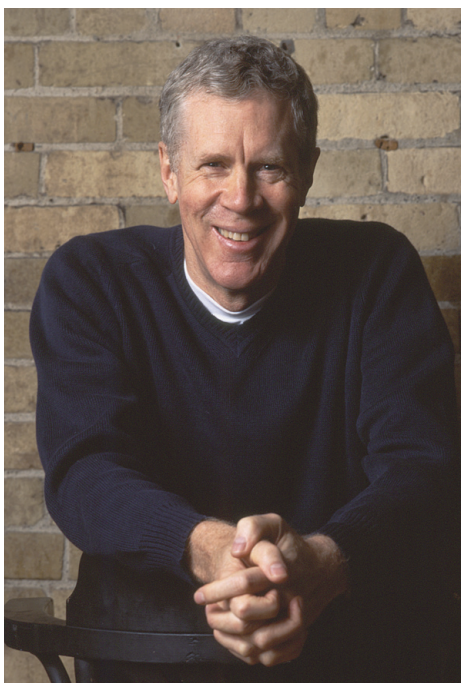
owner of the world's smallest record store; his pal, Kenny Wong, who runs Wong's Scottish Meat Pies; Dave's wife Morley, and their children Stephanie and Sam, who, along with everyone else in town, bump and stumble through life's mistakes, mis-cues, misunderstandings, and muddle.

Whether it's the mystery of sending kids to camp, the dangers of putting up Christmas lights, or the potential for mayhem at the grocery store, in the hands of humorist and master storyteller Stuart McLean, the chaotic melody of daily life is underscored by the harmonious sounds of family, friends, and neighbors.

While the stories about Dave and Co. are a perennial favorite with listeners, there is a great deal more about the *Vinyl Cafe* that keeps listeners tuning in week after week. An eclectic blend of essays, stories and music, McLean uses the *Vinyl Cafe* as an opportunity for new musical talent to be showcased on a national radio show: "We try to shine a light on as many Canadian musicians as we can." This is

true both in the studio shows and the shows recorded in front of a live audience: since 1998 Stuart has taken the *Vinyl Cafe* to over 150 different theatres across Canada, and, more recently, the U.S., playing in both large and small towns from St. John's, Newfoundland to Seattle, Washington. The best of these concerts are recorded for the radio, whereby McLean can bring his meticulous eye for detail to bear upon different regions of the country and share the music and musicians of each area with a wider audience. Always unpredictable, the live concerts on the *Vinyl Cafe* add an extra dimension of fun and excitement for the listener.

An eclectic blend of essays, stories and music, McLean uses the *Vinyl Cafe* as an opportunity for new musical talent to be showcased on a national radio show.



Stuart McLean, co-host of *The Vinyl Cafe*

So, the menu is continuously updated on the *Vinyl Cafe* with an oft-changing variety of entertainment on offer: from live concerts of stories, laughter and music recorded around the country to essays on the joys of “taking the long route” and the defense of the much-maligned layover; from speculation on the cross-pollination of fruit (“bananarange, anyone?”) to a screed against the political attack ad. Other favorites over the years have been McLean’s account of the death-defying fall over Niagara Falls by the young boy Roger Woodward and a moving interview with Roger himself, years after the event; or his hilarious attempt to reach a Christmas contest winner who was on the phone, wherein the Bell telephone operator suggested to McLean that he order a pizza to be delivered and tell the winner to get off the phone!

And always fundamental to the show is the musical component that flows through as complement to the many and varied narratives.

A popular special feature of the show is the weekly “Story Exchange” where listeners are invited to send in their own stories, with the promise that all the stories will be read by *Vinyl Cafe* staff and the best ones will be read by McLean on air. The competition has two rules: the stories have to be

short and they have to be true. The number of stories received to date is in the tens of thousands: the good ones just keep on coming and the segment remains vastly popular.

Another feature is the annual Arthur Awards (named after Dave’s dog, Arthur, naturally) that invite listeners to nominate people of their choice for anything they want: big things or small things and most importantly unimportant things.

In addition to being the host of the *Vinyl Cafe* radio show, Stuart McLean is an accomplished and award-winning author. His eight books have all been national best sellers. Stuart has also released seven *Vinyl Cafe* recordings on compact disc.

For more information about the *Vinyl Cafe* visit our website www.vinylcafe.com.

JM

Tune in to *Vinyl Cafe* Saturdays at 6pm on JPR’s *News & Information Service* and online at www.ijpr.org.



Holidays *From p. 14*

Valley that brings light to the approaching winter. Together with the Ashland Visitor and Convention Bureau and many dedicated volunteers and sponsors, the Ashland Chamber starts planning in July to ensure that another amazing Festival of Light community event takes place, every year, the day after Thanksgiving. This year, we will celebrate the **16th Annual Festival of Light** beginning on **Friday, November 28th and continuing through New Year’s Day**.

Free to the public, the festivities begin with the Plaza coming alive on Friday with entertainment all afternoon, **from 1pm to 4:45pm**. From the Ashland Brass quintet to the Havurah Choir to the Hula Troup, everyone is invited to enjoy their Thanksgiving holiday weekend taking in the ambiance. **Santa’s parade**, featuring children’s entries, music and more, **begins at 5pm** at the Ashland Library and proceeds down Main Street to the Plaza. As

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CLASSICS & NEWS

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the parade approaches the Plaza, Santa and his crew of reindeer head up to the balcony of Alex’s Restaurant. From the balcony, the Plaza can be seen, where every square foot is full of people, open eyed and smiling awaiting the magical moment. Santa greets the crowd and begins the countdown... 5, 4, 3, 2... 1! And with that, the Grand Illumination with over one million lights, lights up the Plaza and all of downtown Ashland. The enchantment and wonder consumes all present as the great little town of Ashland comes alive of the holiday season.

As people make their way throughout the downtown, **children can meet Santa himself during his Workshop that takes place 6:15 – 8:00pm at the Black Swan Theatre in OSF** that evening. But the fun continues throughout all of December!

Each weekend in December, there will be free Photos with Santa, strolling carolers and musicians and more!

JM

Katharine Flanagan is VCB & Marketing Director Ashland Chamber of Commerce Visitor and Convention Bureau



Program Guide

At a Glance

Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

2008 marks the 50th anniversary of the death of English composer Ralph Vaughan Williams, and beginning Sunday November 2nd, we'll pay tribute to him with a presentation of all nine Vaughan Williams symphonies. Around 1903, Vaughan Williams trekked the English countryside collecting national folk songs, incorporating many of the melodies in his compositions. Beginning November 2nd, we'll broadcast Vaughan Williams complete symphonic output starting at 1pm each Sunday during *Siskiyou Music Hall* on the *Classics and News Service*.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO / KNHM / KJPR

On Tuesday night November 4th starting at 7pm, Jefferson Public Radio will bring you an evening of election night coverage. We'll start with NPR's coverage of the latest news from the national races, and we'll provide updates on Oregon's many campaigns. We'll also speak with reporters and editors from around the region, and we'll include updates from KQED's *The California Report* on the fate of California's races and ballot measures.

Volunteer Profile: Evan Burchfield

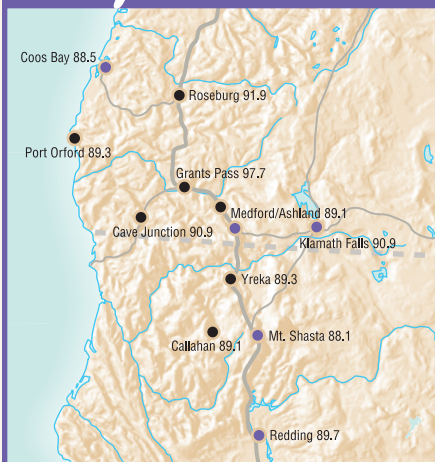
I've been volunteering for Jefferson Public Radio since January of this year for the express purpose of fulfilling my goal: to become a radio superstar. I have since been informed that radio superstars are not made in public radio, but that JPR was more concerned with things like "the thoughtful exchange of ideas" and civic duty. My disappointment at this high-minded and thoroughly "ethical" response to my personal goals was not lost on the JPR news team, who have (on multiple occasions) denied my request to do a special edition of the *Jefferson Exchange* where I mud wrestle an alligator. CNN was interested, though.



My interests, other than fame, include film, politics, religion, videogames as an art form, graphic novels, Thai food, Philip Glass, Internet culture (LOLcats. Look it up), and rocking out to the song "The Final Countdown." I am studying Political

CONTINUED ON PAGE 25

Rhythm & News www.ijpr.org



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CAVE JCT. 90.9 FM

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air
3:00pm Fresh Air with Terry Gross
4:00pm All Things Considered
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Saturday Morning Opera with Don Matthews
2:00pm Siskiyou Music Hall
3:00pm From the Top

4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

News & Information www.ijpr.org



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KLMF 88.5 FM
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ASHLAND

KLDD 91.9 FM
MT SHASTA

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-7:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm-8:00pm
Exploring Music with Bill McGlaughlin

8:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am-10:00am
First Concert

Classical music to start your weekend with Ted Prichard.

10:00am-2:00pm
Saturday Morning Opera with Don Matthews

2:00pm-3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

* indicates November birthday

First Concert

- Nov 3 M Joan Baptista Pla: Flute Concerto in B flat major
 Nov 4 T R. Strauss: Four Symphonic Interludes from *Intermezzo*
 Nov 5 W de Falla: Harpsichord Concerto
 Nov 6 T Glazunov: Saxophone Concerto in E flat major
 Nov 7 F Mozart: Violin Sonata in E flat Major, K. 380
 Nov 10 M Henri Rabaud*: Dances from *Marouf, Cobbler of Cairo*
 Nov 11 T Beethoven: "Eroica" Variations
 Nov 12 W Borodin*: *Petite Suite*
 Nov 13 T Sibelius: *Karelia Suite*
 Nov 14 F L. Mozart*: Symphony in F major
 Nov 17 M Dohnányi: *Ruralia Hungarica*
 Nov 18 T von Weber*: Clarinet Concerto No. 2 in E flat major
 Nov 19 W Hyacinthe Jadin: Sonata in F major
 Nov 20 T Copland: *Music for the Theatre*
 Nov 21 F Brahms: *Fantasias*
 Nov 24 M Tchaikovsky: *Hamlet*
 Nov 25 T V. Thomson*: *The River Suite*
 Nov 26 W Rameau: *Abaris ou les Boréades*
 Nov 27 T Krommer*: Concertino for Flute and Oboe
 Nov 28 F Kodaly: *Marosszék Dances*

Siskiyou Music Hall

- Nov. 3 M Reicha: Wind Quintet No. 6
 Nov. 4 T Tchaikovsky: Piano Concerto No. 1
 Nov. 5 W Svendsen: Symphony No. 1
 Nov. 6 T Dohnányi: Konzertstück for cello & orchestra
 Nov. 7 F Alwyn*: Symphony No. 2
 Nov. 10 M Haydn: Symphony No. 31, "Hornsignal"
 Nov. 11 T Otto Malling: Piano Concerto in C minor
 Nov. 12 W Borodin*: Symphony No. 1
 Nov. 13 T Chadwick*: Symphonic Sketches
 Nov. 14 F Fanny Mendelssohn*: *Das Jahr*
 Nov. 17 M Bomtempo: Symphony No. 1
 Nov. 18 T Paderewski: Piano Concerto in A minor
 Nov. 19 W Mozart: String Quartet K. 499 "Hoffmeister"
 Nov. 20 T Vieuxtemps: Violin Concerto No. 1
 Nov. 21 F Ignace Pleyel: Symphony in A major
 Nov. 24 M Shchedrin: *Carmen* Ballet
 Nov. 25 T Schubert: String Quartet in A minor, "Rosamunde"
 Nov. 26 W Grieg: Piano Concerto in A minor
 Nov. 27 T Anthiel: American Symphony
 Nov. 28 F Ries*: Symphony No. 6

Classics & News Highlights

JPR's Saturday Morning Opera with Don Matthews

November 1 • Werther

by Jules Massenet
 Conductor: Riccardo Chailly

Plácido Domingo, Elena Obraztsova, Arleen Auger, Franz Grundheber, Kurt Moll, Alejandro Vazquez, Laszlo Anderko, Gertrud Ottenthal,



Russian mezzo-soprano, Elena Obraztsova.



Italian conductor, Riccardo Chailly.

Wolfgang Vater, Cologne Radio Symphony Orchestra, Cologne Children's Choir.

November 8 •

Lodoiska by Luigi Cherubini

Conductor: Riccardo Muti
 Mariella Devia,

Francesca Pedaci, Bernard Lombard, Thomas Moser, Alessandro Corbelli, William Shimell, Mario Luperi, Danilo Serraiocco, Chorus and Orchestra of La Scala.

November 15 • Das Wunder der Heliane
 by Erich Wolfgang Korngold

Conductor: John Mauceri

Anna Tomowa-Sintow, Hartmut Welker, John David De Haan, Reinhild Runkel, René Pape, Nicolai Gedda, Berlin Radio Symphony Orchestra and Chorus

November 22 • Don Pasquale by Gaetano Donizetti

Conductor: István Kertész

Fernando Corena, Tom Krause, Juan Oncina, Graziella Sciutti, Vienna State Opera Orchestra and Chorus

Metropolitan Opera

November 29 • La Damnation de Faust by Hector Berlioz

Conductor: James Levine

Susan Graham, Marcello Giordani, John Relyea

From The Top

November 1 • McCoy Community Center
 for the Arts, New Albany, Ohio

From the Top helps open the inaugural season of the McCoy Community Center for the Arts in New Albany, Ohio with a teenage trio from nearby Columbus and a violinist from the Boston area playing Wieniawski.

November 8 • Lied Center, Lawrence, KS

This week's show comes from Lawrence, Kansas, with an all-piano showcase from several finalists in the International Piano Competition of the International Institute for Young Musicians.

November 15 • Virginia Arts Festival,
 Newport News, VA

From the Virginia Arts Festival in Newport News, Virginia, come the sounds of a saxophone quartet from Chicago and a talented 17-year-old baritone from Sugar Land, Texas.

November 22 • Harris Concert Hall at Aspen Music Festival & School, Aspen, CO
From the Top returns to the Rockies to meet some of the talented teens studying at the renowned Aspen Music Festival and School, including an oboe quartet performing Mozart and a 14-year-old pianist from Minnesota playing Liszt.



Bulgarian soprano Anna Tomowa-Sintow.

Exploring Music with Bill McGlaughlin

Week of November 3, 2008

I Hear America Singing

Celebrating America's unique voice in music (Election week).

Week of November 10, 2008

Muzyka Polska (Polish Music)

A brief history of music in Poland

Week of November 17, 2008

Merry England

This week, we'll explore English music and its unique history, from folk music in the country pubs to the pageantry of Royal Albert Hall and Covent Garden.

Week of November 24, 2008

Beethoven and the Piano

200 years after the composition of Beethoven's five Piano Concertos, they're still the giants of the piano world. Join us for a Concerto a day, plus some of his more intimate works for the instrument.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH



Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

VIVIAN'S QUINOA SALAD

(Makes 8 servings)

2 Cups Cooked quinoa
1 Large Tomato, seeded and diced
1 Large Cucumber, seeded and diced
1 Can Chickpeas, drained
1/4 Cup Minced fresh parsley
3 Tbs Minced fresh mint
1 Oz Crumbled feta cheese
2 Tbs Olive oil
Juice from 1/2 lemon
1 tsp White wine vinegar
Salt to taste

Mix all ingredients in a large bowl. Cover and chill for at least 30 minutes. Enjoy.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving (% Daily Value)

Calories 271.66
Calories From Fat (23%) 63.10
Calories From Protein (12%) 32.00
Calories From Carbs (65%) 176.56
Total Fat 7.31g 11%
Saturated Fat 1.32g 7%
Monounsaturated Fat 3.47g
Polyunsaturated Fat 1.67g
Trans Fatty Acids 0.00g
Cholesterol 3.15mg 1%
Sodium 234.93mg 10%
Potassium 506.15mg 14%
Carbohydrates 43.66g 15%
Dietary Fiber 5.44g 22%
Sugar 1.07g

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm
The Folk Show

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

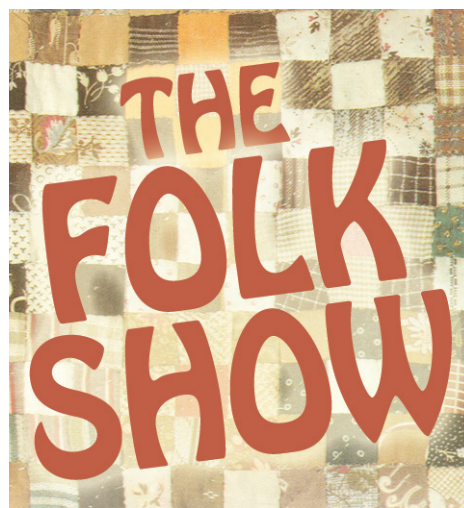
9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha



THE FOLK SHOW

Hosts Cindy DeGroot, Karen Wennlund & Bill Ziebell bring you the best in contemporary folk music.

Sundays at 6:00pm
Rhythm & News

Rhythm & News Highlights

Marian McPartland's Piano Jazz

November 2 • Ron Carter

Ron Carter has set the standard for modern jazz bass players. He rose to fame with Miles Davis, but went on to play with Stan Getz, Coleman Hawkins, and Thelonious Monk. His recording work spans 2000 albums and he's had equally successful careers as a band-leader, composer and educator. He joins McPartland for standards and pair of Oscar Pettiford tunes – "Bohemia After Dark" and "Blues in the Closet."



Ron Carter

November 9 • Paul Winter

Saxophonist and band leader Paul Winter has created his own unique style of environmentally conscious music. The natural world is not only an inspiration, it has at times been a collaborator in his music. Winter talks about playing with humpback whales and his legendary recording expeditions to the Grand Canyon. With his pianist Paul Sullivan, Winter performs his tune "Sun Singer" and then joins McPartland and her trio on "Summertime."

November 16 • Tardo Hammer

Pianist Tardo Hammer is a marvelous bebop player and a sought-after sideman, with experiences backing such luminaries as Lionel Hampton, Art Farmer, and Abbey Lincoln. When he's not playing festivals and club dates around the world with his trio, he's active as a jazz educator currently on faculty at the New School. An expert interpreter of the music of Tad Dameron, Hammer plays "Smooth as the Wind" and "Dial B for Beauty," and joins McPartland on "Good Bait."

November 23 • Mimi Fox

Guitarist Mimi Fox is a rising star, invigorating the jazz guitar tradition. With an amazing set of chops and a crystal pure tone, Fox cooks whether playing bebop or ballads. Her compositional abilities are evident as she plays her tune "Perpetually Hip." With McPartland and bassist Gary Mazzaroppi, Fox



Mimi Fox

tears up the fretboard on "What Is This Thing Called Love?"

November 30 • Geri Allen

Detroit-born pianist, composer and educator Geri Allen is a musician of great depth and creativity. In addition to her teaching duties at the University of Michigan, she's been awarded with a Guggenheim Fellowship for music composition. Her award-winning compositional skills are on display as she plays her own tune "Avatar," and she gets together with McPartland on Monk's "Well You Needn't."

The Thistle & Shamrock

November 2 • Samhain

Myth, magic and mystery permeate the music of Ireland, Scotland, Brittany and Wales. Mark the ancient Celtic New Year this week with enchanting music of the supernatural.

November 9 • Thistlepod Introduces

This week hear songs from emerging artists featured in the Thistlepod new releases podcast.

November 16 • Heart of the Session

Join in the merriment of communal music making at locations such as Matt Molloy's Pub in County Mayo, Ireland, and Edinburgh's famous folk bar Sandy Bell's.

November 23 • St Andrew's Ceilidh

St. Andrew's Day is a time for ceilidh dances and music-fuelled fun. This program gets you moving with dance music from traditional bands and innovators. Also, Connie Irvine teaches the steps of a Scottish Country Dance.

November 30 • A Visit with Jean Ritchie

This program presents a performance by author, songwriter and dulcimer player Jean Ritchie at the Swannanoa Gathering folk arts workshop in North Carolina.

New Dimensions

November 2 • Seven Steps to Higher Consciousness with Gina Mazza Hillier

November 9 • Infinite Intelligence Beyond the Mind with Dattatreya Siva

November 16 • More Love, More Compassion, More Joy with Jack Kornfield

November 23 • How to Create and Join an Intentional Community with Diana Leafe Christian



Dattatreya Siva

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GRANTS PASS

KTBR AM 950
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KJPR AM 1330
REDDING

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

The Vinyl Cafe

The Vinyl Café is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

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3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

The State We're In

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

Volunteer *From p. 18*

Science and Art History at SOU this fall, after taking 6 months worth of RCC credits over a three year period (college credits are like fine wine: the faster you imbibe the more you forget).

And if I could say one more thing before I pass this article off to be censored, it would be that JPR has been a lifeline to me for a very long time. As a volunteer I've had two jobs: writing news stories for the *Jefferson Daily*, and engineering the *Jefferson Exchange*. As a listener since elementary school, I assumed that making JPR happen was as much of an automatic reflex as listening. In reality it is only made possible by hard work, focused passion, and the generous financial support that is becoming harder and harder to come by. Jefferson Public Radio is one of the great gifts that Southern Oregon has given itself, and I can't imagine living here without it.

JM



American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



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Rhythm & News Service



E C H O E S

Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape.

Echoes creates a soundscape of music that's soothing yet intriguing.

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Rhythm & News



Recordings

Eric Alan

The Art of Listening

The best musicians I know—the ones who bring pure soul in service to the music—are all listeners, first and foremost. They share a collective knowledge that the art of being a player is truly the art of merging with other players; that each individual is small and best subsumed within that larger magic that music creates. Those who instead selfishly use music as a place to show off their individual skills inevitably end up in collision with their collaborators, and often with the world itself. To see this shows me a microcosm of how listening and relationship work in the world on a larger level.

The same art of listening applies in my work as JPR music director and host of *Open Air* on the *Rhythm & News Service*. In the eleven years since I took over those positions, I've received over 50,000 CDs and chosen around 15,000 of them to enter into the JPR library. This tide is increasing, for despite the shift to digital files for music, it's also easier than ever to create CDs; more than ever are being released. To successfully swim through this torrent, I've had to learn how to listen effectively: not only to music itself, but also to the musicians who make it and the crowd who descend to market it. I'm constantly asked: how do you manage to sift through it all? What do you listen for?

Although the most enduring music inevitably takes time to absorb and appreciate, it's remarkable how quickly I've learned to listen for the essence of what we seek. Primarily, that essence is melodic music of artistic integrity with musical and/or lyrical depth; music that's creative but not difficult to approach. It needs to be recorded with high sonic fidelity—easi-

er than ever to achieve, in the modern day—and produced in ways that are clear, balanced and natural. (Production is like stage lighting: it's rarely noticed when it's done well.) Within the wide range of styles that JPR presents, there are of course finer points of what we seek, but underlying them all is authenticity. Music is communication, as much as words to a

lover are; if it feels false or shallow, it won't resonate on these airwaves in a way that we wish.

Over the course of hearing 50,000 CDs, it's become easy for me to spot most impostors. My ears have become attuned enough to the attributes we seek that most become apparent (either through their

presence or their absence) in a very brief scan. There are exceptions, for indeed the best music often takes deep repeated listens to reveal its innermost secrets. Still, it's remarkable how clear listening becomes after practicing the art form daily until it's finely attuned.

In my context, the art of listening also means always hearing an individual CD's place in relationship to the other music around it. I'm constantly sensing into how the music relates to the creations of others within the genre. An artist may be quite accomplished and professional, but if there's already too much other similar material—e.g., jazz standards sung by female vocalists—it needs to be more than accomplished. It needs to be utterly transcendent. I always have to ask, why would our programmers reach for this particular CD, as opposed to all of those around it?

If there isn't a compelling answer to that last question, I have to say "no" after listening—one of the hardest words to hear for a creative artist, and yet one of the most common. Having accepted only

“
Music is communication,
as much as words
to a lover are;
if it feels false or shallow,
it won't resonate
on these airwaves in
a way that we wish.”



Little Victories

Mari Gayatri Stein



TODAY MY HEART IS TOO TENDER EVEN TO PICK A FLOWER.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, most recently *Buddy's Candle* written by Dr. Bernie Siegel, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.gypsydogpress.com.*

15,000 of 50,000 CDs into our library means that directly or indirectly, I've had to say no over 35,000 times; and since only a very small percentage of those 15,000 have received significant, consistent airplay even after entering the library, most often there is a "no" beyond the first "yes" even then. I wish it was different, but the laws of limited time prevail.

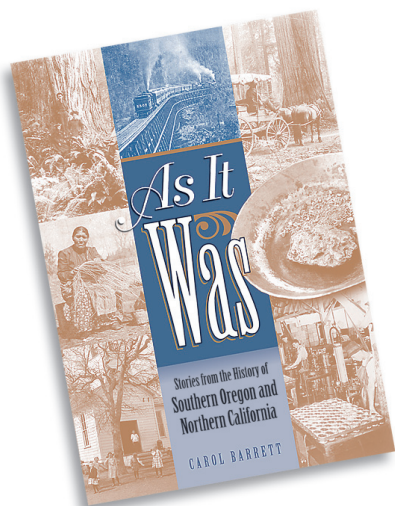
In learning to hear the word "no" and not take it personally, I find that the best musicians tend to have a sense of humility: a deep understanding of, and comfort with, their small place within the great sea of music. They understand how many other

remarkable musicians surround them. They listen to others even when not collaborating with them. They appreciate and are inspired by musical expression that equals or transcends their own, rather than being threatened by it or feeling competitive.

Again, I find that all these skills transfer into the larger ways of relationship and life—and if listening to CDs helps make me a better listener and more able to say "no" when it needs to be said in the wider world, then this job will have been successful in shaping me, and I can walk in gratitude as well as in service. In any case, I remain inspired by all the great music being creat-

ed, in what is one of the most creatively free musical eras ever. May all the deserving music find pathways to an audience. **MM**

Eric Alan hosts *Open Air* each weekday from 9 a.m.–Noon on JPR's *Rhythm & News Service*. As music director, he is not only buried in CDs, but also the padded envelopes in which they're mailed. If you have a purpose for those envelopes, contact him at alane@sou.edu or call at (541)552-6766 and he will be more than happy to give them to you free. Please. Help!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

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Theater and the Arts

Molly Tinsley

Village Theatre

Married to the market, our culture carries on a love-hate affair with novelty. It can't get enough of the "new and improved," yet it shies away from risk: the new cannot be too new. Thus publishers bring out books by the same established cadre of authors. Popular films generate sequels, and TV shows, spin-offs, while theatres rely on revivals. Interestingly, the Shakespeare industry is ideally positioned to exploit this ambivalence about the new. The uncanny openness of the Bard's work inspires all sorts of imaginative variations on his story lines. The same beloved, indestructible armature supports an endless diversity of incarnations, treating audiences to a merger of the experimental and the "tried and true."

But what about a new play by an "unknown" playwright, maybe someone who isn't even "emerging"? How can such blatant novelty survive the system? Take a look at what's going on in Ashland, where almost overshadowed by the big business of the Oregon Shakespeare Festival, a cottage industry of new plays has begun to thrive.

For well over a decade, the Ashland New Plays Festival, an arm of the non-profit Artworks Enterprises, has presented its annual program of four new play readings, drawing submissions from playwrights around the world. As part of its week of theatre immersion, it also offers workshops in stagecraft for local audiences, and at one such workshop in 2005, Dave Hill, a former computer scientist at NASA, met Bert Anderson, a former Episcopal priest and therapist. The two decided to found the Playwrights' Project with the simple mission of fostering new plays by local playwrights. The group has since gathered a dozen members and been taken under the wing of the Ashland Community Theatre. It meets twice a month to inspire and critique each other's dramatic work.

The Playwrights' Project has developed a loyal following for its sell-out evenings of

ten-minute play readings performed at the Paschal Winery. In fact, depending on when this column shows up in mailboxes, you may be able to catch their Halloween offering (October 24-25). Recently, the group ventured into the staged reading of a full-length, Anderson's *Bone: Dying into Life*, the dramatic adaptation of a journal kept by the Jungian analyst and healer, Marion Woodman, during her struggle with cancer.

Anderson got Woodman's permission to use her words, but the project turned out to be anything but a straightforward translation from journal to play. Woodman is a charismatic public figure; her public voice, well-known. But how was she at home, with her husband, doctors, helpers? Woodman answered questions, filled in details, even put her husband Ross on the phone so Anderson could hear his voice. She read and commented on the script, Anderson says, but not once did she tell him how to write the play, a process that has absorbed his creative energies for over two years of private readings and revisions.

Hill called the public unveiling of *Bone* a test case for the Playwrights' Project, and its success hinged on the talent, leadership, and deep theatre experience of director Paul Roland. After founding the non-profit Oregon Issues to focus on facilitating the ageing process, Roland realigned his mission to include the arts when he realized "how needy they are"! His first theatre project was the production at Oregon Stage Works of Richard Moeschl's family drama, *Arthur's Dreams*. Moeschl credits Roland's careful, selfless work as director with transforming his script from a private, personal possession to "the community event that is theatre." *Arthur's Dreams* went on to win the 2006 Oregon Book Award.

That same year Oregon Stage Works' Artistic Director Peter Alzado founded the Playwrights' Unit, and Moeschl became a charter member. Chafing against the authority of the marketplace, its squelch-

ing of cultural adventure, Alzado believes that new work is critical to the vitality of American theatre, not because a play from the Playwrights' Unit might make it off-Broadway, but because in the larger picture, encouraging creative energy at the margins keeps the center from going dead.

Full disclosure, finally: at this moment, a new comedy of mine, *Glacial Genes*, is scheduled to run October 30 to November 16 at Oregon Stage Works under Janet Greek's direction, and the process of converting page to stage has my head reeling. It's a play that hinges on biology and ethnicity, for example, and calls for a thirty-something, half-Navajo male lead: easy to imagine the character, but try finding a non-Equity actor, in the Rogue Valley who looks the part.

What to do? Give up on producing the play? Re-envision and rewrite it? Pray for the audience to suspend disbelief? At this moment we're brainstorming many such questions. Though we still have five weeks, I've hit the deadline for this column, so all I can say about the answers is that in theatre, Option One is never on the table. I'm afraid you'll have to come to the theatre on A Street to see how the others *play* out!

So besides the obvious—money— what are the challenges for local play development? The Playwrights' Project is working with Ashland Community Theatre to nail down a permanent venue. They and the Playwrights' Unit are always seeking experienced actors and, most crucially, directors to work not only on the staging of public readings and productions, but in private workshops and improvisations as well. Both groups also appreciate the importance of support and input from a dedicated audience.

While a story or a poem requires simply a reader to complete it, it clearly takes a village—an array of artists, a curious and playful audience, not to mention benefactors—to enable a new play to become itself. ■

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Ralph Salisbury

To My Heart, an Emancipation Proclamation

"Art is the ax to break the frozen sea within us." *Franz Kafka*

Old Slave, blind pumper at the well,
one brother already dead,
you kept me alive,
through hunger and fever, to chop ice
and save cattle from thirst.
Their milk sustaining my, and, thus,
my children's children's destinies,
no wonder if, after all of these years,
you threaten the ultimate revolt,
and I can only say, gratefully, that—
known truly by those understanding your urge to be
the fertility-dance drum—beat of poetry—
you endure, so far,
as does, despite stupidity
and greed, our world.

Inner Page

They are young again, old friends,
in photos survivors have chosen,
grins' rows as uniform as ranks
of soldiers we all once were—
the hours of terror,
exhaust fumes of bombers, or parked cars'
minutes of breath-mints and ears,
as fragrant as petals, eager to hear
a promise only that
bachelor bastard Hitler or
our own bachelor habits could break,
dim lights uniting shadows, so slender, then,
gone into once and for all,
inner-page obituary words—
on television screens,
our leaders repeating
the glorious stories of nations which once had been.

On Thursday, November 6, at 4 PM, Ralph Salisbury will read his work in the Meese Room of the Hannon Library at Southern Oregon University. *Blind Pumper at the Well*, published this year by Salt Press, is Salisbury's ninth book of poems. His third book of short fiction, *The Indian Who Bombed Berlin* also appeared this year. *Light from a Bullet Hole: Poems New and Selected* will be published by Silverfish in early 2009. Born of a Cherokee-Shawnee father and an Irish American mother, he grew up hunting and trapping, and working on his family's farm. Through World War Two Air Force service, he earned six years of university education, and, for many years, taught Creative Writing at the University of Oregon. He and his wife, poet Ingrid Wendt, live in Eugene, Oregon. This month's poems are from *Blind Pumper at the Well*, and are used with permission of Salt Press, Cambridge, UK.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival ends its season of fine productions this month. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov. 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, thru Nov. 1; and Arthur Miller's *A View from the Bridge*, thru Nov. 1. Playing in the New Theatre: Shakespeare's *Coriolanus*, thru Nov. 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro, thru Nov. 2. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541) 482-4331 or www.osfashland.org

◆ Camelot Theater presents a stage adaptation of George Orwell's literary masterpiece *1984*, thru Nov. 9th. London is now part of the Oceania, a totalitarian society led by Big Brother. The Ministry of Peace continually declares war. The Ministry of Love breeds hate. And any disagreements with Big Brother constitute "Thought Crime." The Camelot Theater is at Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

Music & Dance

◆ The Oregon Cabaret Theater presents *Ali Baba*, Nov. 14th-Dec. 31st. Another in the Cabaret's tradition of English Panto-inspired holiday shows, Ali Baba (the black sheep of the Baba family) is on a hero's quest. All of the Panto elements are here: broad humor, puns in abundance, cross-dressing, topical references, wacky romance, wild costumes, audience retorts and an eclectic score with themes pilfered from Rimsky-Korsakov. Previews Nov. 12-13. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ The Rogue Valley Symphony continues its season with rising star Bella Hristova playing Tchaikovsky's Violin Concerto in D Major with the orchestra on Nov. 1st-3rd. The program includes Mozart's "Cosi fan tutte Overture" and ends with Respighi's "Fountains of Rome." This amazing violinist left her native Bulgaria at age 13 to study in the U.S. Now 22, Hristova has quickly earned international acclaim. Concerts are on Nov. 1st in Medford at the Craterian Ginger Rogers Theater, 23 S. Central Avenue at 8 pm; on Nov. 2nd at the Grants Pass High

School Performing Arts Center, 830 N.E. Ninth Street in Grants Pass at 3 pm; and in Ashland on Nov. 3rd, at Southern Oregon University's Music Recital Hall, 1250 Siskiyou Boulevard at 8 pm. Box Office is open in the Music Building at Southern Oregon University from 9-1 pm, Mon-Fri. All seats are reserved. (541) 552-6398 www.rvsymphony.org

◆ Jefferson Baroque Orchestra opens its 15th season with the vocal and instrumental music of Johann Friedrich Fasch on Nov. 8-9. At Newman United Methodist Church, 6th & B Steets, Grants Pass on Nov. 8, 8 pm.; at Ashland Unitarian Fellowship, 87 4th Street on Nov. 9, 3 pm. \$16 general, \$12 students. Then on Nov. 23rd, JBO presents the first of its Showcase



The Rogue Valley Symphony presents Bulgarian violinist Bella Hristova.

Chamber Concerts with Italian Chamber Music of the 17th Century. 3 pm. At Trinity Episcopal Church, Ashland. \$8 general, \$5 students. Tickets at the door or call (541) 592-2681

◆ Craterian Performances presents:

On Nov. 1st, Rogue Valley Symphony and violin prodigy Bella Hristova plays Tchaikovsky, 8 pm. Students: \$5 all concerts. \$26 general, \$33 premium

On Nov. 21st, the GingerBread Jubilee. Chefs, caterers, students and all other "imagineers" are invited to take on the challenge of using all-edible ingredients to create architectural wonders and impress the judges. Contest is open to all ages, with prizes in multiple categories. All proceeds from the events benefit the Craterian Ginger Rogers Theater. 5:30 pm.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents three shows this month:

On Nov. 1st, comedian Swami Beyondananda. Once again the Swami is running for Precedent on the Right To Laugh Party ticket: "Join My World Win Campaign to Elect Ourselves and Choose a New Precedent ... Everywhere we look on the political landscape, we are faced with laugh-threatening seriousness ... terrorism and anti-terrorism, from global warming and global hot spots, fossil fuels being rapidly depleted and fossilized fools doing nothing about it." 8 pm. \$20/advance, \$22/door, Kids under 12 free with paying adult, teens 12-17/\$10.

On Nov. 8th, Nathan James and Ben Hernandez perform Delta, Piedmont, hill country and jug band blues on guitars, harmonica, a suitcase foot percussion board, spoons, jug, kazoo, washboard, and 17-gallon gutbucket bass. 8 pm. \$18/advance, \$20/door, Kids under 12 free with paying adult, teens 12-17/\$10.

On Nov. 14th, singer/songwriter Lucy Kaplansky performs music from her CD *Over the Hills*, with universal themes of love, joy, loss, and dreams for the future. 8 pm. \$20/advance, \$22/door, Kids under 12 free with paying adult, Teens 12-17/\$10

Tickets are available at the Music Coop in the A Street Marketplace, on-line at www.stclairevents.com At the Unitarian Center, 4th and C Streets, Ashland.

◆ Music at St. Mark's presents a violin recital with Larry Stubson, violin, and Cynthia Darby, piano on Nov. 21st. The concert includes pieces

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

November 15 is the deadline
for the January issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

by Mozart, Debussy, Franck, and Saint-Saens 7:30 pm. At St. Mark's Episcopal Church, Fifth and Oakdale, Medford. The concert is free and a reception will follow. (541) 858-8037.

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Nov. 7th. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541) 488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541) 787-0910

◆ Downtown Medford opens its art galleries during 3rd Friday Art Walks. Art receptions include wine, appetizers, music and a chance to meet local artists who love to talk about (and sell) their art. The Rogue Art Center and Gallery, Art du Jour Gallery and Yesterdays Blossoms always have maps. The event starts at 4 pm and continues until 7 pm.

◆ Clayfolk celebrates its 33rd annual pottery show and sale on Nov. 14-16. Over 60 artists show work ranging from decorative to functional, featuring dinnerware, jewelry, tiles, fountains, sculptures and much more. Pottery-making demonstrations and hands-on experiences for children. Live entertainment kicks off the show Friday, 4-9 pm. On Nov. 15, 10 am-7 pm, and on Nov. 16th, 10 am-4 pm. The Medford Armory is located at 1701 South Pacific Hwy., Medford. www.clayfolk.org



On November 14th, St. Clair Productions presents singer/songwriter Lucy Kaplansky.



Clayfolk celebrates its 33rd annual pottery show and sale at the Medford Armory on November 14-16. Ceramics by Tracie Manso.

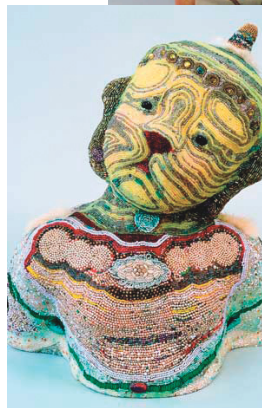


PHOTO: MARKOVITZ/MILLET

Schneider Museum of Art presents "Sherry Markovitz: Shimmer Paintings and Sculptures," through December 13th. *Breasted Buddha*, 2003.

◆ Schneider Museum of Art presents "Sherry Markovitz: Shimmer Paintings and Sculptures," thru Dec. 13th.

"Markovitz's recent works are ethereal combinations of drawing and painting that float like apparitions on gossamer white silk, barely attached to the sudion walls, swaying ever so slightly, as if touched by a summer wind." Suggested donation: \$3. Schneider Museum of Art, Southern Oregon University, 1250

Siskiyou Blvd, Ashland

◆ FireHouse Gallery presents "Thank You For Everything" thru Nov 19th. This bilingual show celebrates Mexican votive painting. Together with traditional images of people praying to saints, contemporary pieces show saints praying to the people. This show is intended to pay tribute to a culture that is rich in humility and optimism and how it is affected by globalization. Located at Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339

◆ Wiseman Gallery presents "Creation of Man Gallery" on Nov. 3-14. Ancient Japanese myths about the creation of man inspired this series by Iku Higuchi. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass.

◆ The city of Grants Pass presents "Magical Musical Christmas Murals," from the 2nd week of November thru Jan. 1st. A series of 18 gigantic Magical Musical Christmas Murals create an old-fashioned Christmas with a technological twist. The murals are 12 inches thick, ten feet tall, five feet wide, and wired with miles of fiber optic cable and thousands of points of lights. Snow falls, bells ring, gifts collect under the tree, and the aurora borealis shimmers in the night sky. Each mural takes 20 to 30 seconds to tell its "story". Downtown Grants Pass, H and 5th Streets, Grants Pass (541) 476-7717

NORTH CALIFORNIA

Theater and Music

◆ The Cascade Theater has a wide variety of events this month:

On Nov. 1st & 8th, The Redding City Musical Theatre Company presents the Tony Award winner, *The Secret Garden*. This classic children's story is now a musical adapted by a Pulitzer Prize-winning playwright. Orphaned in India, an 11 year-old girl returns to Yorkshire to live with an embittered, reclusive uncle and his invalid son. The estate includes a magic locked garden. Flashbacks, dream sequences, a strolling chorus of ghosts, and beautiful music dramatize *The Secret Garden's* tale of regeneration. "Elegant, entrancing.... The best American musical of the Broadway season."—Time. \$22.00 for loge seating (no discounts); \$18 for orchestra, center and side balcony; and \$16 for students and seniors. Tickets are available at the Cascade Theatre Box Office, 1733 Market Street, Redding, CA. (530) 243-8877. The box office is open Tuesday through Friday from 11:00 am to 6:00 pm and from 11:00 am until curtain on the days of performance. 2 pm and 7:30 pm.

On November 16th, The North State Symphony presents "A Comedy, A Classic, A Cry from the Heart." Music includes Rossini's "The Barber of Seville Overture," Schoenberg's "Transfigured Night" (*Verklärte Nacht*) and Beethoven's Symphony No. 4. 2 pm. Pre-concert Lecture begins at 1 pm. Four-Concert Subscription Series: Redding Premium Seating - \$140.00, General Seating - \$85.00, Economy Seating - \$75.00, and Single Ticket Pricing - \$40, 24, 20.

On Nov. 21st, The Golden Dragon Acrobats combine award-winning acrobatics, traditional dance, spectacular costumes, ancient and contemporary music and theatrical techniques into a display of talent and grace. From death-defying pole drops to masterful juggling, from men perched atop a 30-foot stack of chairs to stunning displays of muscular martial artists, they make the impossible, possible. 7:30 pm

On Nov. 28-29th and Dec. 4-6th, "A Cascade Christmas." The Cascade Theatre and The Dance

CONTINUED ON PAGE 34

Project once again celebrate the spirit of the season. Join Sophie's quest to save Christmas as she realizes that Santa Claus is missing and sets out to find him. \$10-25

The box office is open Tues-Fri., 11 am-6 pm, and 11 am - curtain on performance days. At the Cascade Theatre, 1733 Market Street, Redding. (530) 243-8877 www.cascadetheatre.org

◆ Shasta Community Concerts presents Pianafiddle on Nov. 13th. Is it bluegrass? Is it jazz? Is it classical, old time, ragtime, blues, Celtic or klezmer? The answer is yes. Beginning only with a familiar tune, pianist Lynn Wright and violinist/fiddler Adam DeGraff improvise as they go, blending the traditional, the unwritten, and the spontaneous in compelling performances that get toes tapping and hands clapping. 7:30 p.m. At the Redding Convention Center, 700 Auditorium Drive, Redding. www.shastacommunityconcerts.com (530) 247-7355

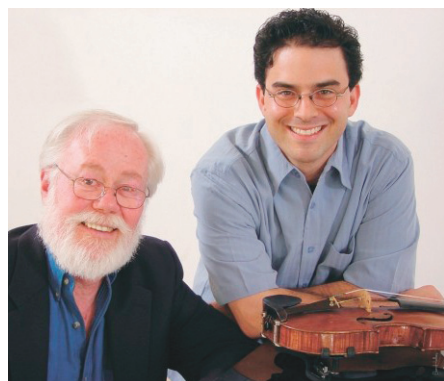
UMPQUA

Music

◆ Henry Estate Winery presents its After-Thanksgiving Open House and Sale with Kathleen & Joe Ross & Friends on Nov. 28-30. Celtic, bluegrass, jazz and swing music from 12:30-4 pm. Free winetasting and tasty finger foods. No cover. At Henry Estate Winery, 687 Hubbard Creek Rd, Umpqua. (541) 459-5120

Dance

◆ The Heather & The Rose Country Dancers present Scottish and English Country Dancing (somewhat like Contra dance), and traditional and modern western square dance. Join us Fridays, 7 pm. Free. All dances are taught, no costumes or partners are needed. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg. (541) 672-5115.



Shasta Community Concerts presents Pianafiddle on November 13th. **ABOVE:** pianist Lynn Wright and violinist/fiddler Adam DeGraff



The Pistol River Concert Association presents seasoned troubadour, political activist, award-winning songwriter Keith Greeninger on November 15th.

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents Keith Greeninger on Nov. 15th. A seasoned troubadour, political activist, award-winning songwriter, Greeninger weaves compelling tales with a raw, emotional power. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibitions

◆ The Coos Art Museum presents: CAM Biennial Public Display of Oregon Artists, thru Dec. 6th. A museum-wide exhibition of artists living in Oregon without an extensive jurying process. Galleries will be covered from floor-to-ceiling with participants' works, professional and amateur hung side-by-side.

At 235 Anderson Ave, Coos Bay. (541) 267-3901 or www.coosart.org

◆ The Humboldt Arts Council presents: "Layers + Undercurrents," Nov. 3-Dec. 9. Thomas Morphis' watercolors suggest contemporary structural forms, somewhere between sculpture and architecture represented on a 2-D surface.

Holiday Sale, Nov. 3-Dec. 30. New this year for the holiday season, the Museum Gift shop offers holiday shoppers original 2 and 3 dimensional work from 10 local artists.

The 13th Annual Junque Arte Competition & Exhibition, thru Nov. 25th. Designed to celebrate artistic creativity on the North Coast and heighten awareness of renewable resources in the artmaking process, each artwork in this juried exhibition is made from 100% recycled materials.

"The RAL Celebrates 20 Years," thru Dec. 9th. The Representational Art League is a coalition of realist artists celebrating 20 years of creating realistic artwork in Humboldt County.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Theater

◆ The Linkville Players perform the complex psychological drama, *Death and the Maiden*, Nov. 14-Dec 6. Ariel Dorfman's tense play explores the moral and personal repercussions of human rights abuses and takes its name from a Schubert quartet played during repeatedly during the victim's captivity. The audience will decide what is the truth and what is not. 8 pm, Sun. matinee at 2 pm. Reserved tickets: \$11-\$14 (\$1 off for students and seniors). Ticket information/reservations at (541) 882-2586. The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 pm to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater has several shows this month:

On Nov. 1st, The Klamath Chorale presents "A Seasonal Showcase" and "Carmina Burana." 7:30 pm. \$16-14.

On Nov. 14th, Chuck Wicks. 7:30 pm. \$25.

On Nov. 16th, RCS: Caroline Stinson, Cello; Molly Morkoski, Piano. The award-winning Canadian cellist, Caroline Stinson, joins forces with New York pianist, Molly Morkoski, in an expressive and personal performance of works from both the traditional and contemporary repertoire. 2 pm. \$22, children 12 and under \$17.50.

On Nov. 21st, the East Village Opera Company presents its bold reinterpretations of classic Italian opera arias. You've heard opera and you've heard rock... but opera has never been rocked like this. 7:30 pm. \$36.50-23.50.

On Nov. 23rd, CASA presents Linda Severt's Rudy-Gazooby in the Music Room. 2 pm. \$5.00

On Nov. 26th, the Golden Dragon Acrobats return in triumph to the Ragland with beautifully-choreographed routines that showcase their amazing skills and physicality and represent a acrobatic tradition that began in China more than 25 centuries ago. 7:30 pm. \$36.50-23.50. Children 12 and under \$17.50.

The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. Call the box office at 541.884.L-I-V-E or visit www.rrtheater.org

As It Was

Stories from the State of Jefferson

TV Test Patterns Come to Southern Oregon

by Alice Mullaly

It was 1953 and television was coming to Southern Oregon.

Some people had bought television sets and antennas even before the long-awaited day of July 11, when KBES-TV broadcast the first test pattern. Hundreds found the black and white geometric pattern miraculously appearing on the screen so amazing that they watched it for hours. Just seeing this static picture sent many more people out to buy their own TV sets and antennas.

Anyone who had traveled to towns that already had television reception knew that these communities soon sprouted a forest of antennas. Determined to plan ahead and avoid any problems, Medford, Oregon passed a television antenna ordinance before there was even a test pattern to watch. The new regulations required antennas to be located away from power lines and other houses so as to avoid problems of falling over onto neighbor's homes or causing electrical fires.irate citizens had to be calmed down and convinced that antennas were not being prohibited.

For some, the rush to get TV sets and antennas and pass regulations about them seemed like a lot of frenzy for nothing, as it was weeks before there was *anything but* a test pattern to see.

Sources: Personal recollections of the author and "Few TV Antennas Subject to Bill; Test Pattern Due," *Medford Mail Tribune*, July 9, 1953.

Powers, Oregon

by Margaret LaPlante

Nestled high in the mountains of Oregon's Coast Range is the small logging town of Powers. Even today travelers can have a difficult time navigating the 18 miles of winding roads off of Highway 42 to reach the town.

But for the first settlers, it was downright treacherous. David Wagner along with his wife and son led the way by wagon

from North Carolina along with 75 to 80 other pioneers. The group arrived in 1872 and David set out to build a log cabin upon arriving. The cabin still stands today and is now known as the Historic Wagner House.

The Wagners and the other pioneers that resided in the community lived off the land and were self-reliant. It was a two-day trip on a narrow Indian trail for them to reach the nearest town of Coquille.

David and his wife Mary raised their son John in the home. Upon David's death, John took over the home and he and his wife raised their ten children there.

Today the home serves as a museum. Visitors can view artifacts from the Wagner family and see photographs of early day Powers.

Source: Douthit, Nathan. *A Guide to Oregon South Coast History – Traveling the Jedediah Smith Trail*. Oregon: Oregon State University Press, Corvallis. 1999.

George Foreman in Grants Pass

by Craig Stillwell

If it hadn't been for Grants Pass, Oregon, George Foreman may have never become a champion.

In 1965, Foreman was a mean and hungry 16-year-old street thug in Houston's rough "Fifth Ward" neighborhood. He was inspired by his football heroes Johnny Unitas and Jim Brown, who appeared in television public-service ads promoting the Job Corps, a federal program that gave troubled youths a second chance.

Foreman signed up and was flown to the Fort Vannoy Training Center outside of Grants Pass, where present-day Rogue Community College is located. His six months there opened up a whole new world for him. He became an avid student and reader at the center's school. One friendly corpsman turned him on to Bob Dylan songs and the ideas in them. The center's cook, Mrs. Moon, gave him extra helpings and even took him home some weekends for dinner with her family.

Foreman's experience in Grants Pass was nothing short of life-changing. In early 1966 he transferred to the Pleasanton, California center, where he began to learn to box. He won a gold medal in the 1968 Olympics and was World Heavyweight Champion—*twice*. In retirement, he's become a minister and celebrity promoter of car mufflers and the ever-popular George Foreman Grill.

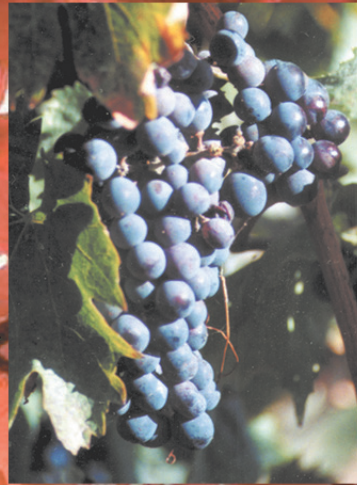
Sources: Foreman, George and Joel Engel. *By George: The Autobiography of George Foreman*, New York: Villard Books, 1995, pp. 23-41; Duiwel, Jeff. "Boxer Recalls GP as 'the beginning of me,'" *Daily Courier*, Nov. 6, 2006, pp. 1A-2A.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

28th Annual ~ Jefferson Public Radio

WINE TASTING



Thursday, December 4th • 6–9 pm

Historic Ashland Springs Hotel

212 E. Main Street, Ashland

\$45 for JPR Members / \$50 for General Public

Each guest will receive a souvenir wine glass.

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TICKETS AVAILABLE AT:

Jefferson Public Radio at 541.552.6301 or 800.782.6191 or online at www.ijpr.org

Advance ticket purchase is highly recommended!

Tomáseen Foley's

A Celtic Christmas

Rekindle the flame in the hearth with stories,
dance, music and song from Ireland



December 2
Frostburg, MD

December 4
Columbia, TN

December 6
Durant, OK

December 10
Johnstown, PA

December 12
Arcata, CA

December 13
Monterey, CA

December 14
Redding, CA

December 17
Chico, CA

December 19
Lincoln, NE

December 21
Albuquerque, NM

December 23
Medford, OR

Friday, December 12 @ 8:00PM

John Van Duzer Theatre
Humboldt State University, Arcata, CA

Box office: 707-826-3928
www.humboldt.edu/~carts



Sunday, December 14 @ 7:30PM

Cascade Theatre Redding CA

Box office: 530-243-8877
www.cascadetheatre.org

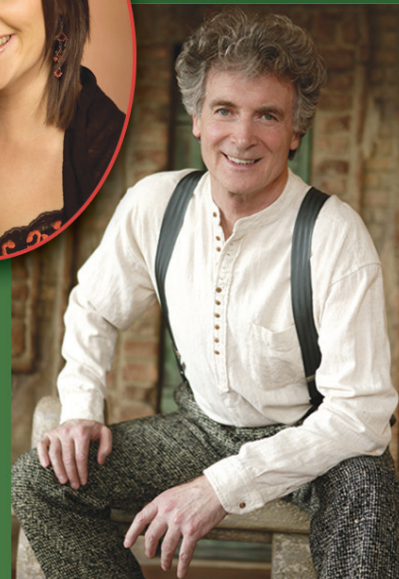
Tuesday, December 23

Two shows: 2:30 and 7:30 pm

For the eleventh successive year

Craterian Theater Medford, OR

Tickets: 541-779-3000
www.craterian.org



ACelticChristmas.com





Golden Dragon Acrobats

November 21, 2008 ■ 7:30pm



The Golden Dragon Acrobats transform 2,000 years of Chinese tradition into an awe-inspiring display of talent and grace. From death-defying pole drops to masterful juggling, from men perched atop a 30-foot stack of chairs to stunning displays of muscular martial artists, they make the impossible possible!

"There is a precision and beauty about everything these performers do." — *The Washington Post*

Also at the Ross Ragland Theater on November 26th



Cascade Christmas

November 28-29 and December 4-6, 2008

The Cascade Theatre and The Dance Project, under the direction of James Santos, once again celebrate the spirit of the season with Redding's holiday dance spectacular, *A Cascade Christmas*.

Join Sophie's quest to save Christmas as she realizes that Santa Claus is missing and sets out to find him. Along her journey she is transported on a spinning bed to the world of Holiday Cheer, where she meets singing Christmas trees, Santa's Elves, and a toy shop that comes alive.

"Lavin is as captivating an artist in solo performance as there is today" — *Billboard*

Christine Lavin & the Mistletones

with the Special Concepts Choir from Redding's Parsons Junior High School



December 12, 2008
7:30pm

Singer, songwriter and entertainer Christine Lavin has been a force in contemporary music for over twenty years. Her smart, funny and incisive songs have become sound tracks of American life and have been featured in several Off Broadway musicals. In 1990, Lavin was a founding member of the Four Bitchin' Babes.

Tomáseen Foley's

A Celtic Christmas

Rekindle the flame in the hearth with stories, dance, music and song from Ireland

December 14, 2008 ■ 7:30pm

Now a popular Cascade Theatre holiday tradition, *Tomáseen Foley's A Celtic Christmas* returns with all new stories, music and dances.

With a world-class ensemble of performers, from both sides of the Atlantic, *Tomáseen Foley's A Celtic Christmas* recreates just such a night — in a wholesome, authentic and loving holiday celebration of Irish culture.

Also at the Craterian Theater on December 23rd



TICKETS & INFO

www.cascadetheatre.org (530) 243-8877

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